

Miss Manhattan and Her Glass of Fashion.



A MASS OF
CHIFFON
FRILLS
AND
FLUNCES
PHOTOGRAPHS BY
MARCEAU



CHIFFON AND LACE
FLUNCES -
LINED WITH ERMINE

A SMART CLOTH COAT
WITH FACINGS AND EMBROIDERIES

A BLACK
CLOTH
NOVELTY
WITH
PAGODA
SLEEVES

Now the Broad Collar Has Its Inning, and the Gowns of All Kinds Are Set Off by These Exquisitely Embroidered Accessories, Cotton and Linen Being Especially Improved by the Addition.

RIGHT in the face of an announcement by milliners, modistes, and tailors that gold and silver trimmings have had their day, comes the daintiest and prettiest spangled evening robe that it has been my pleasure to see this entire social season. But the paillettes are so delicately veiled that their brilliant effect makes them appear almost in a new guise.

The gold spangles are scattered on a plain under robe of dotted net, and over this falls the outer robe of chintilly gauze, toning down the glittering spangles in such a deliciously vague way that the gown appears like a charming concession to this latest mandate of fashion. The robe displayed was by no means completed; in fact, it came directly from Paris in that half-finished condition, which, to the creative mind, is so replete with novel and dainty possibilities in the way of dress designs.

A Dainty Conception.

The thin gauze over dress was exquisitely embroidered around the bottom with a gracefully spreading pattern in pale turquoise blue chenille, showing the faintest suggestion of fine gold threads here and there. This embroidery was further enhanced by the addition of tiny roses fashioned out of pale pink chiffon. The lace design of this skirt was wrought in radiating wavy lines, and through the cobwebby fabric one caught glimpses of the tiny paillettes thickly studding the under skirt.

This second skirt was finished around the bottom with three rows of small dotted net ruffles edged with paillettes. Even two gauzy skirts are not now considered

quite enough to conceal the silken foundation of a skirt. The newest idea is to veil the silk in several billowy draperies to produce a cloud-like effect. Each skirt has a finish of tiny ruffles and is cut exactly like the outer one. An iridescent effect is beautifully obtained by the use of several chiffon skirts of different harmonizing shades, one above the other.

Besides these delicate net robes the shops are showing the loveliest silk grenadines—thin and in the most exquisite colorings. Some of them suggest the old-fashioned organdies with their scattering decoration of quaint garden flowers. These are wonderfully pretty made up over chiffon and silk underskirts, and trimmed with lace bands of medallions.

Novelties in Coarse Linen.

Quite as handsome, in their way, are the coarse linens which are being displayed by some of the advance modistes and tailors.

These are going to make the smartest looking gowns for street wear, and there isn't one of you who wouldn't be perfectly delighted to become the owner of a model I saw the other day. It was of coarse meshed linen in café au lait with a fine black stripe, and the simple tailor skirt was ornamented with stitched bands of black moire.

There was a tucked vest of fine linen lawn and a broad collar of the same sheer fabric, embroidered with black and white darning cotton.

Darning cotton, by the way, is quite the latest cry in fashionable embroideries, though during the winter there were noticed a few imported gowns so ornamented. A very charming and well-dressed

actress was one of the first to introduce this trimming. She brought over from London a stunning black velvet afternoon gown, daintily trimmed with cloth, embroidered in black and white darning cotton. It seems a bit incongruous to use the ordinary cotton one buys on a spool or card to work up into smart effects for such handsome gowns, yet darning cotton, plebeian material though it be, is quite the thing in the way of fashionable trimmings.

Broad Collars in Vogue.

Broad collars are to be seen on all kinds of gowns, and these accessories offer an exceptional opportunity for the display of the new embroideries. Cotton and linen gowns are particularly pretty when made to be worn with this new wrinkle of fashion—the broad collar. A fine white linen sailor collar designed to go with a biscuit linen had its straight outer edge finished with an irregularly shaped band of light blue linen, and this was embroidered with a pretty clover design in blues and white.

Another white pique collar was cut in rounded tabs set together with bands of coarse linen lace. You've no idea how wonderfully pretty and stunning these collars are generally becoming, a fact of no little importance to the feminine mind.

Moire, as you probably know already, is to have a popular season, and for long coats it is quite the smartest material displayed. Nearly all of the models are made with some kind of a deep collar, usually of coarse hand-wrought lace in an eren that. Sometimes the entire front of the coat is faced back with this lace and in that case the white satin lining does not cover the revers, but these are faced with the black to bring out the effectiveness of the lace pattern.

Lace or Fur.

The three-quarter black coat shown today would look equally well if a lace were substituted for the fur. In each side of the front and around the bottom is a band of the black cloth finished at both edges with a piping of white. There is a cape-like collar of ermine edged with sable tails, and a high rolling collar of ermine. The coat is lined with heavy white broadcloth.

Somewhat after the cut of this garment

is fashioned the other three-quarter coat. This is for evening wear, and is made of oyster colored cloth with a band of exquisite Arabian embroidery, picked out with gold, bordering the entire garment.

The deep square cuffs and revers show the same handsome embroidery in a more elaborate pattern. The collar, revers, and cuffs are edged with a narrow band of sable, and the lining is a heavy satin in the same oyster white as the coat.

A mass of chiffon ruffles and shirrings is the long graceful opera coat here depicted. The outside of the wrap is of oyster gray brocade, and the chiffon trimmings are of palest pink. The coat is cut after the pattern of a very full cape, and then drawn in again at the waist with another series of shirrings. While the garment fits the figure in the back, it blouses considerably in front, in order to give room for the arms.

From the waist the wrap falls straight to the floor. The collar is lined with fine shirrings of pink chiffon, and ruffles of the same delicate fabric fall down each side of the front.

Mrs. Vanderbilt's Coat.

Mrs. Cornelius Vanderbilt, Jr., wore a coat made after this style at the opera one night. Hers was fashioned of heavy blue brocade, and across the shoulders and again at the knees there was a wide insertion of heavy silver lace. Soft blue chiffon to match the peculiar deep shade of the brocade fell down the front of the coat in graceful billowy ruffles.

A series of deep plisse flounces forms the exquisite wrap in another of the photographs. Over the edge of each one of these chiffon flounces is an application of delicate lace, while a tiny ruffling of rose colored chiffon finishes the extreme edge. A cape-like drape of black chenille and gold-embroidered net falls over the shoulders, and is gathered at the front under a chon of chiffon having long streamers to fall to the bottom of the coat. There is a chinchilla collar and the lining is of rich ermine.

The other evening coat in the photograph has this advantage. It may be worn thrown over the shoulders or with the arms in the sleeves, like any ordinary coat. This wrap is of heavy cream satin,



A HANDSOME EVENING GOWN
AND FUR-TRIMMED COAT

Mrs. Cornelius Vanderbilt, Jr., Wears a Coat That Attracts Widespread Comment and Admiration in Well-Dressed New York—You Must Read About It.

with a deep band across the bottom of fillet lace embroidered with gold and pearls and edged with a tiny white mousseline ruffling. Across the top of the sleeve, is an ornamentation of embroidery, from which falls a deep puff of fillet lace, which is caught into a cuff of embroidery edged with sable. The same fur finishes the collar and front of the coat, and there are curious streamers of shirred chiffon finished with fancy gold ornaments.

The gown worn with this coat is exquisitely designed, and is in Empire fashion, with an outer robe of crystal pendants falling from the bolero of crystal and silver embroidery.

THE PASTOR'S LAST REQUEST

A good, gray-haired preacher lay dying on his bed; The congregation's pillars were weeping round his head; The Dorcas Band of Ladies was mourning in the hall; The Misses' Sewing Circle was sighing within call; And every lady carried, in a package large but neat, A pair of Christmas slippers meant for the parson's feet.

The good, gray-haired preacher looked up with fitting smile, And said: "Good-by, I leave you, to sojourn for awhile— To sojourn with the angels, whose shining forms I see, Until my congregation may sojourn there with me."

The Dorcas Band of Ladies—the Sewing Circle, too, Brought out their load of slippers and held them to his view.

The good, gray-haired preacher said: "I regret, indeed, And always have regretted, I'm not a contempe. I thank you for the slippers—but, still, the thought is fair, In pictures of the angels—we see no slippers there.

Farewell, kind Band of Dorcas, and Sewing Circle dear, And when you come to join me leave all the slippers here!" —Baltimore American.

THE SUN AFTER RAIN.

Dear heart, why complain? Here's a gleam of the sunlight—the sun after rain; And the valleys are fair, And there's joy everywhere, And the soul almost sings like a bird of the air!

Dear heart, why complain? Love lives where you thought his devotion was vain! Though oceans may roll, Time nor tide may control The dawn of the sunlight—the light of the soul! —Atlanta Constitution.

Washington Social Leaders Endorse the Decollete. By INO.

PHILADELPHIA'S rebuke to the wearers of the decollete has interested and amused Washington womanhood. At this season of the year the fashionable women of the National Capital spend a large portion of their time in evening attire. The term is generic, for almost any style of dress "goes" in Washington after—as well as before—6 o'clock.

There are plenty of women in official society who think that because "Good morning" is the proper form of salutation up to dinner time a shirt waist is the proper garment in which to appear at afternoon tea—pink or otherwise—and these women consider themselves dressed to the height of perfection when they attend an evening reception at the President's house in a high neck, black silk gown. You know the pattern.

There are other women who would no more think of dining, en famille, in anything less appropriate than a low-cut

bodice than they would think of serving 5 o'clock tea in a kimono.

It is the point of view, not the limit of disclosure or the number of hooks and eyes on a dress waist, that determines individual style.

We are not a flock of lady-like sheep, following an imperious leader of fashion who may happen to bleat at a high-tide gown or cry "Baa-baa" to a bodice at half past.

No mistress of the White House has ever requested the ladies of the Cabinet to adopt any particular style of evening dress, and although Mrs. McKinley has

been quoted erroneously, as objecting to low-cut gowns, she once expressed a regret to me that her state of health prevented her from wearing them.

When the ladies of Mr. McKinley's first Cabinet learned that Mrs. McKinley's gowns were all built on high lines, they asked if it would be more agreeable to her if they should adopt a similar style of dress at official receptions. Mrs. McKinley would not consent to their doing so, and in consequence the mistress of the White House was the one woman of the Administration who never exposed her neck.

Plenty of Washington society men will tell you that only the women of the Diplomatic Corps or those with a foreign experience to their credit know how to dress after 6 o'clock.

I have never seen these women at a levee of state in other than decollete gowns. They dress according to the est-

quette of courts and they dress superbly. The wife of the British Ambassador, following the dictates of the late Queen, has always appeared in decollete costume at dinners and receptions.

When the ladies of the Diplomatic Corps are in the line of the bodice, Lady Parncliffe is a well conserved woman with neck and shoulders of extreme fairness.

The Baroness Hengemuller is magnificent in evening toilets. She recognizes no distinction between ball and formal dinner gowns. One Washington modiste insists that a ball gown cannot have sleeves, and that a dinner gown must have a suggestion of arm covering from shoulder to elbow. The Baroness seldom wears more than shoulder straps of lace or jewels, and with her innumerable necklaces of priceless stones, there are few women in Washington society as imposing as she.

The Countess Casimiri abhors high stock collars. They are distasteful to her by day; impossible by night. "The Countess" has always appeared in decollete costume at dinners and receptions.

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No one ever wishes that the woman from Vermont would convert them to her way of thinking.

Every woman who has, by nature, presentable neck and shoulders ought to wear low neck in the evening. It is a duty she owes to the worshippers of beauty. It is certainly an excusable vanity that she should display what painters have thought fit to immortalize and poets sing of.

A Frenchman, looking at an ugly but immoderately wealthy woman who was dining opposite him in a gown that displayed a painful embarrassment of bones, once remarked: "Money, without a beautiful neck, is like a hook without bait."

Thank goodness the men are not all French!

Look back at the different women of the White House, and if you do not carry

with you mental pictures, consult their portraits and ask yourself were not Mrs. Madison, Mrs. Lincoln, Mrs. Hayes, Mrs. Harrison, Mrs. Cleveland, and a score of others superb in full evening dress.

The first Mrs. William C. Whitney, Mrs. Levi P. Morton, Mrs. Don Cameron, Mrs. Wilson S. Bissell, Miss Stout, the niece of Secretary Robeson, Mrs. Belknap, Mrs. Daniel Manning, and Mrs. Garrett A. Hobart were queens as they appeared at state functions in low neck costumes.

The fashionable women of the resident set, while not quite up to the standard of the metropolitan opera patrons, profit by their example, and don their low-cut gowns for box parties, not so much to display themselves at the theatre as to be in correct form for the after-the-play supper, which, by the way, is served in Washington more frequently at home than in places of public entertainment. I wonder why?